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IMPLEMENTATION OF THEATER PERFORMANCES AND CHANGES IN CONFIDENCE OF GRADE 10 STUDENTS OF DPB 1 AT SMK NEGERI 1 JATIREJO REGENCY MOJOKERTO

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Abstract: Self-confidence is one of the important non-technical competencies possessed by Vocational High School (SMK) students as a support for the ability to communicate, collaborate, and adapt in the academic environment and the world of work. However, there are still students who show low self-confidence, such as lack of courage to speak in public, express opinions, and express themselves. This study aims to describe the implementation of theater performance and the change in confidence of class X DPB 1 students at SMK Negeri 1 Jatirejo, Mojokerto Regency after participating in the process of theater training and performance. The research uses a qualitative approach with a descriptive case study design. The research subjects include Cultural Arts teachers as well as theater coaches and ten students of class X DPB 1 who were selected through purposive sampling techniques. Data were obtained through non-participant observation, semi-structured interviews, and documentation, then analyzed using the Miles and Huberman model through the stages of data reduction, data presentation, and conclusion drawn. The validity of the data was tested using source triangulation and triangulation techniques. The results of the study show that the implementation of theater performances is carried out through the stages of concentration exercises, vocal processing, character appreciation, improvisation, and staging. The series of activities provides a learning experience that contributes to changes in student confidence. Changes are shown through increased courage to appear in public, the ability to express opinions, the ability to cooperate, the ability to control nervousness, and the ability to express oneself during the process of training, staging, and in learning activities in the classroom. Thus, theater performances not only function as an art learning activity, but also as a medium that supports the development of student confidence in the vocational school environment.

Keywords: *Theater Staging, Self-Confidence, Vocational Students, Art Learning, Case Studies.*

1. INTRODUCTION

Confidence is one of the non-technical competencies *soft skills* that needs to be possessed by Vocational High School (SMK) students as provisions in facing the demands of education and the world of work. These competencies are not only related to the courage to appear in public, but also include the ability to communicate, express opinions, cooperate, and adapt to various situations. Students who have confidence tend to be more active in the learning process, able to interact effectively with the environment, and better prepared to face academic and professional challenges. On the other hand, low self-confidence can hinder student participation in learning, reduce communication skills, and limit the development of their potential.

The results of initial observations at SMK Negeri 1 Jatirejo, Mojokerto Regency, showed that some students of class X DPB 1 were still experiencing difficulties in displaying confidence. This condition is



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shown through hesitation when expressing opinions, lack of courage to make presentations, and the emergence of nervousness when speaking in front of teachers and classmates. This phenomenon indicates that the learning process in schools needs to provide a learning experience that is not only oriented towards mastering vocational competencies, but also able to develop affective aspects and social skills of students.

One of the learning alternatives that can facilitate the development of confidence is theater performance. Theater performance is a series of activities that involve concentration exercises, vocal exercises, character appreciation, improvisation, communication, and cooperation between participants to produce a performance. During the process, students gain hands-on learning experience to manage nervousness, communicate with group members, take responsibility for assigned tasks, and perform roles in front of an audience. These experiences have the potential to shape behavioral changes related to increased self-confidence.

W.S. Rendra (1988) explained that theater training is a process of forming actors' abilities through stages of continuous training, including concentration exercises, vocal exercises, character appreciation, improvisation, and cooperation between performers. Meanwhile, Peter Lauster (2002) stated that confidence is shown through the courage to act, confidence in one's own abilities, the ability to control anxiety, and the ability to interact positively with the environment. This opinion is strengthened by Bandura (1997) who explains that belief in one's ability *self-efficacy* develop through hands-on experience in completing a task. Thus, the process of rehearsals and theater performances can be a learning experience that supports the formation of student confidence.

Several previous studies have shown that acting activities have contributed to the development of students' confidence. Nurmila's research (2022) revealed that sociodrama techniques are able to increase student confidence through group guidance services. Lutfianah's research (2024) proves the effectiveness of the *role playing* in increasing the confidence of vocational school students, while Anggraini (2024) explained that the application of the *role playing* It has a positive influence on students' courage in following the learning process. However, these studies focus more on measuring the effectiveness of the method through a quantitative approach so that it has not yet described in depth the process of building confidence during the activity.

Based on the study, there is still a research gap on how the process of implementing theater performances shapes changes in student confidence through learning experiences obtained during practice to performance. This research offers novelty by using a qualitative approach to describe the implementation of theater performances as well as reveal changes in students' confidence based on their experiences during the entire series of activities. In addition, this research was carried out in the context of vocational education, especially students of class X DPB 1 SMK Negeri 1 Jatirejo Mojokerto Regency, which was still relatively limited discussed in the previous study.

Based on this description, this study aims to describe the implementation of theater performance and the change in confidence of class X DPB 1 students at SMK Negeri 1 Jatirejo, Mojokerto Regency after participating in the process of theater practice and performance. The results of the research are expected to be a reference in the development of performing arts learning as a medium to strengthen

students' confidence and non-technical competence in the vocational school environment

2. METHODS

This research uses a qualitative approach with a case study type of research. Qualitative approach of the selected case study More specifically, this study uses a qualitative case study design. The case studied was the training process and implementation of theater performances for 10th grade DPB students in grade 1 at SMK Negeri 1 Jatirejo, Mojokerto Regency. This case is limited to script selection activities, role divisions, concentration exercises, vocal exercises, character appreciation, improvisation, performance performance, and changes in confident behavior seen during and after the activity. The unit of research analysis is the experiences and behaviors of students involved as actors and artistic teams. The case study design was chosen because the research seeks to understand a phenomenon in depth in a natural and limited school context. The research was conducted at SMK Negeri 1 Jatirejo, Mojokerto Regency. The subject of the study was determined using the purposive sampling technique, which is the selection of informants based on certain considerations (Sugiyono, 2019). The research subjects consist of Cultural Arts teachers as well as theater coaches and students of class X DPB 1 who actively participate in all series of exercises and theater performances. The researcher chose a purposive sampling technique that sets certain considerations or criteria that must be met by the sample used in this study. The table of participant composition is as follows:

Engagement categories	Quantity	Remarks
All students of class X DPB 1 SMK Negeri Jatirejo, Mojokerto Regency	34 students	Population social situation research
Theatre Cast	17 students	Playing a character in a performance
Artistic Team	4 students	Makeup and costume parts of actors
Tim Narator	1 student	1 Students from the setting team are involved as narrators during the theatre performance
Tim Setting	12 Students	Setting Up Section during staging
Tim Music	1 Students	Manage mp3 music and sound during staging
Teacher Builder	1 person	The main informant about the theater training process until the implementation of theater mapping took place
Student Informant and Theater Coach Teacher	10 students of class X DPB 1	Selected by purposive sampling to be interviewed including the setting team, music team, artistic team and theater coaching teacher.

	and 1 theater coach	
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Table 3.1 Composition of participants

Research data were obtained through non-participant observation, semi-structured and unstructured interviews, and documentation. Observations were carried out during the training process to the implementation of performance to observe student behavior related to confidence indicators, namely the courage to appear in public, the ability to express opinions, the ability to work together, the ability to control nervousness, and the ability to express themselves. Interviews were conducted with theater coaches and several students to obtain information about the implementation of the exercises, the methods used, and the changes in confidence experienced by the students. Documentation in the form of photos, videos, field notes, and activity archives is used as supporting data to strengthen the results of observations and interviews.

Data analysis uses the Miles and Huberman interactive model which includes three stages, namely data reduction, data presentation, and conclusion or verification. Data reduction is carried out by selecting and grouping data according to the focus of the research. Furthermore, the data is presented in the form of a descriptive description that makes it easier for researchers to identify the relationships between findings. The final stage is carried out by drawing conclusions based on the results of data interpretation that has been verified repeatedly.

The validity of the data is maintained through source triangulation and triangulation techniques. Source triangulation is carried out by comparing information obtained from theater coaches and students, while technical triangulation is carried out by comparing the results of observations, interviews, and documentation so that the data obtained has a high level of credibility.

3. RESULTS AND DISCUSSION

3.1 Results

The implementation of theater performances was carried out through several stages that lasted for six meetings. These stages include script selection, role division, concentration exercises, vocal exercises, character appreciation exercises, improvisation exercises, and ended with theater performances as a practical exam for Cultural Arts subjects. In the initial stage, the teacher chooses a script that is tailored to the student's ability and then divides the students into two groups, namely the cast group and the artistic team. Of the 34 students in class X of DPB 1, 21 students acted as actors, while 13 students served as artistic teams that included property designers, makeup, fashion design, music design, and stage designers.

The training stage begins with concentration exercises through various theatrical plays. This activity aims to build focus, courage, and get students used to performing in front of their friends. Next, the teacher gives vocal exercises using A-I-U-E-O vocal pronunciation exercises, intonation, voice volume, and articulation exercises so that dialogue is clearly heard during the performance.

After vocal skills develop, students enter the character appreciation stage. The teacher directs students to understand the nature of character, emotions, and relationships between characters so that the dialogue delivered feels natural. The next stage is in the form of improvisation exercises without using scripts as an effort to practice spontaneity, courage to speak, and the ability to adjust when mistakes occur on stage. The peak of the activity will be held on May 15, 2025 through a theater performance in the field of SMK Negeri 1 Jatirejo. All students are able to carry out tasks according to their respective roles. The actors are able to play the characters given, while the artistic team is able to support the running of the show through the arrangement of props, music, costumes, and stage layout so that the show runs well. Changes in Student Confidence

The findings of the study show that the stages of the process of implementing theater performances at 1 SMKN 1 Jatirejo, Mojokerto Regency were carried out in stages, the entire series of exercises was carried out in six meetings on May 3–15, 2025. The coaching teacher conducts training in stages so that students understand the characters played while increasing their readiness to appear in public on stage through script selection, role divisions, concentration exercises, vocal exercises, character appreciation exercises, improvisation, and pre-performance exercises. This process is a very decisive initial stage in the process of theater performance. The selection of scripts that are tailored to students' abilities, characteristics, and level of understanding shows that teacher coaching is not only oriented to the success of the performance, but also to the student learning process in providing character and confidence changes. Here are some stages in theater training:



Figure 1. Concentration Training

Concentration exercises are applied by art teachers at the beginning The process of practicing theater practice by practicing the concentration of 10 DPB 1 students by practicing counting with game techniques from the game theater. The concentration exercises applied during the theater practice process are very effective to train students to be able to work on their concentration level during the theater performance The next exercise is the exercise of imagination. This exercise aims to develop the actor's imagination in playing the character. This exercise is done by imagining the imagination according to the story in the script such as the gentle scene surrounding a sick patient, the student must imagine himself in the

forest in the shaman's house and become a gentle ghost. Students are asked by the teacher to imagine the surrounding conditions according to the role in the script and how to respond to it. This exercise aims to enrich the imagination and how the natural response to imagination is carried out by students.



Figure 2. Vocal exercises

Vocal exercises are exercises to improve the quality of students' voices so that they sound clear, loud, and have good articulation. Vocal training aims to shape vocal training students to be loud, clear, flexible and characterful. At this stage, vocal training is carried out during class learning hours with a cultural arts teacher who trains theater, vocal training begins with vocal warm-up focused on the organs involved in sound production, namely the abdomen, back, shoulders, jaw, neck and tongue. The next exercise is the pronunciation of consonant letters such as A-I-U-E-O with the diaphragm technique. This exercise aims to make the volume of students' voices stronger and more rounded. Students are also trained to speak dialogue with intonation, tempo, pressure, and volume of voice that corresponds to the character of the character being played. Good vocal mastery allows the message conveyed in the performance to be received by the audience more effectively.



Figure 3. Character appreciation

Character appreciation is the process of understanding and deepening the character to be played. In this exercise, students learn the background, nature, goals, emotions, and way of thinking of the characters so that they are able to show the character convincingly. At this stage, students practice the practice of reading the manuscript

with appreciation. The purpose of this training process is to maintain the storyline of the script through proper emotional interaction, the process of theater practice is carried out during the hours of learning cultural arts in class X DPB 1 at this stage students are required to focus on the emotions of each character and compare them with the movements according to the characters played in the theater script



Figure 4. Dialogue and improvisation exercises

Dialogue exercises are carried out to familiarize DPB students in grade 10 1 to memorize, understand, and convey dialogue according to the characters played in the theater script. At this stage, students are trained by theater coaches on how to pronounce dialogue with clear articulation with the right intonation and proper expression, as well as being able to build good communication with friends who are other actors during theater training. Although in this exercise there are still many DPB 1 grade 10 students who still lack confidence and most of them joke in the process of theater practice The theater coach teacher remains patient in training DPB 1 grade 10 students, by going through the process of repeated dialogue practice, these DPB 1 grade 10 students can increase their confidence in public speaking, Able to control nervousness, and able to convey a message to the audience well during the performance exam of a theater performance. The next exercise carried out by the theater coach teacher also taught improvisation techniques to 10th grade DPB 1 students by providing various situations or problems that must be acted out spontaneously without completely relying on the script. Each student is asked to respond to dialogue, movements, and expressions according to the role of the character being played so that they are used to thinking quickly and creatively in dealing with various situations of playing theater on stage.

Improvisation exercises aim to develop creativity, spontaneity, and students' ability to respond to various situations that arise when performing in front of an audience through improvisation, students are trained to think quickly, find solutions to unexpected situations, and maintain the continuity of the performance. This ability is especially important when there are dialogue errors, scene changes, or other conditions that require an immediate response. Thus, the training process is in line with the opinion of W.S. Rendra (2007) who explains that acting training is the process of forming the physical, mental, intellectual, and emotional abilities of actors through training that is carried out in stages.

3.2 Discussion

The results of the study show that the implementation of theater performances at SMK Negeri 1 Jatirejo Mojokerto Regency not only produces art performances, but also becomes a learning process that changes the confidence of DPB 1 class X students. and the ability to express themselves. These findings show that the training process has a more important role than performance results alone because during training students gain hands-on experience in dealing with various social situations.

The implementation of theater performances is carried out through the stages of script selection, role division, concentration exercises, vocal exercises, character appreciation exercises, improvisation exercises, and staging. These stages are in accordance with the concept of acting training proposed by W.S. Rendra (1988), that an actor is formed through training that is carried out gradually and continuously. This exercise not only aims to improve artistic skills, but also builds concentration, courage, vocal mastery, emotional appreciation, and the ability to work together with other players. During the study, all stages of the exercise were implemented by the coaching teacher so that students had the opportunity to develop their skills gradually before performing in front of an audience.

The first change that is seen is the increase in the courage of students to appear in public. At the beginning of the exercise, most students still feel embarrassed, speak in a quiet voice, and avoid eye contact when asked to play dialogue. But after taking part in regular exercises and performing in performances, students began to dare to speak in front of a large crowd. These results support the opinion of Peter Lauster (2002) who states that individuals who have confidence are able to deal with social situations without excessive fear. The experience of performing in person provides an opportunity for students to build confidence in their abilities so that fear gradually decreases.

In addition to the courage to perform, this study also shows an increase in students' ability to express opinions. During the training process, students began to actively provide suggestions on dialogue, scenes, and problem-solving that arose during the exercise. This change is also seen during classroom learning, where some students become more courageous in answering the teacher's questions and expressing their opinions during discussions. This finding is in line with the opinion of Thursan Hakim (2005) who states that confident individuals have confidence in their abilities so that they do not hesitate to convey ideas and opinions to others.

The next finding was an increase in the ability to work together. The implementation of theater performances requires students to coordinate between the cast and the artistic team so that the performance can run well. During the exercise, it was seen that there was division of tasks, communication, and mutual help when there were group members who were having difficulties. This condition is in accordance with Bandura's (1997) theory of self-efficacy, which is a belief in one's own abilities that encourages a person to be more active in interacting and working together in completing group tasks. The experience of working in a team during theater practice gives students the opportunity to learn to be responsible while also respecting the roles of other group members.

Changes are also seen in students' ability to control nervousness. Before participating in the exercise, some students showed nervous

symptoms such as trembling sounds, forgetting dialogue, and lack of focus when performing. However, after participating in concentration exercises, character appreciation, and improvisation repeatedly, students become calmer when performing on stage and when making presentations in class. These results reinforce the opinion of Peter Lauster (2002) that individuals who have confidence are able to control anxiety when faced with stressful situations. Thus, theater exercises serve as a real experience that helps students overcome anxiety through the habit of performing in front of others.

The ability to express oneself has also undergone quite good development. At the beginning of the exercise, the students' facial expressions and movements still look stiff, while after getting character appreciation and improvisation exercises, students are able to show more natural expressions according to the character being played. The change shows that theater activities provide a space for students to recognize, manage, and express emotions in a positive way. The expressive skills that develop during the training process are also seen in the daily activities when students communicate with teachers and friends in the school environment.

The results of this study are in line with several previous studies. Nurmila's research (2022) shows that acting activities through sociodrama techniques can increase students' confidence in expressing opinions. Lutfianah's research (2024) also proves that technique plays an effective role in increasing the confidence of vocational school students. In addition, Anggraini's research (2024) found that the role-playing method was able to increase students' courage in interacting during the learning process. Although it has similarities in showing increased confidence, this study has novelty because it examines the process of implementing theater performances as a whole, from rehearsals to performances, with a qualitative approach. This research not only explains that confidence increases, but also reveals how the stages of theatre practice shape changes in student behavior through hands-on experience.

Based on the results of observations, interviews, and documentation, the implementation of theater performances has provided positive changes to increase the confidence of students in class X DPB 1. According to Peter Lauster (2002), individuals who have confidence show several characteristics that can be observed in daily behavior. These changes can be seen through the five trust indicators used in this study as follows:

Indicator	Initial conditions	Changes during rehearsals /staging	Observational evidence	Teacher description	Student Description	Documentation
The Courage to Stand Up	Quiet sound, avoiding eye contact	Start performing and speaking louder	Observation notes of meetings 1 and 6	For grade 10, DPB 1 was quite balanced, who was initially embarrassed to be embarrassed during	S-01 Quote Every student is experiencing the changes experienced. Maybe	Rehearsal and staging videos

				presentations in class, but after participating in theater performances, the change in confidence was quite even for DPB grade 1	from friends, there are still those who are less brave to perform, still lack confidence, but I do feel nervous during the show, but when I perform, I try to focus and increase my nervousness, finally during the show, I enjoy playing the actors I got.	
Express Your Thoughts	Passive in evaluation	Give suggestions about the scene	Practice discussion notes	The increase from DPB 1 grade 10 students who were almost all of the class who were initially shy and lacked confidence seemed to be more courageous to advance presentations and express opinions during study after participating in the process of rehearsals	S-03 Quote I am better able to express my opinion in class, for example when the teacher delivers material during study, now I am more confident in asking the material taught by my teacher in class S-03 Quote Yes, I am more courageous. For example, during	Practice notes

				and theater performance activities	group work, I often give advice or express opinions from before, which are usually just silent.	
Work together	Limited interaction	Help with dialogs, properties, and settings	Group observation	Each student carries out tasks according to their role, both as a performer and as a member of the artistic team, such as designer of settings, property, makeup, and fashion. They help each other when there are difficulties, communicate well during rehearsals and during performances, and are able to complete tasks together without relying on just one person.	S-04 Quote I learned to be more patient in listening to the wishes of the actors/actors, so that our communication was more synchronous S-05 Quotes I work together in a music team, I dare to communicate with friends when I want to do this theater by asking if the script has such a concept? whether sad, happy, or angry. If I knew the concept easily, I could find the right background for the theater.	Preparatory photo

Overcoming nervousness	Stiff movements and interrupted dialogue	Calmer when performing	Comparison of rehearsals and staging	I noticed that the students' nervousness was reduced compared to the beginning of the theater practice. When performing on stage, they are calmer and more confident.	S-02 Quotes During the stage simulation I used costumes/ props, so that the stage felt familiar and could control my nervousness when performing S-02 Quotes Actually, every practice I haven't been very daring, but I try to align myself to look confident but I also have to keep learning techniques and ways not to be embarrassed	Video
Express yourself	Limited facial expressions and intonation	Expression and appreciation are more visible	Practice notes	At the beginning and before the show, most of the students looked tense, nervous, and their faces looked anxious. But as the show progressed, they began to be more	S-01 Quote At the 4th rehearsal of the meeting I began to dare to dialogue and began to know a little about how to deepen the role of the actor I got	Photos and videos

				focused and able to express the characters they played well.		
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Table 1. Triangulation of Field Findings

4. CONCLUSION

Based on the results of the study, it can be concluded that the implementation of theater performances in class X DPB 1 SMK Negeri 1 Jatirejo Mojokerto Regency is carried out through training stages which include concentration exercises, vocal exercises, character appreciation, improvisation, and staging. The gradual practice process provides a learning experience that not only develops role-playing skills, but also trains students to communicate, interact, and work together in a team. The results of the study showed that theater performances provided positive changes to students' confidence. These changes can be seen in students' increased courage to perform in public, the ability to express opinions, the ability to cooperate, the ability to control nervousness, and the ability to express themselves during the rehearsal process and after performances. These findings were reinforced through observations, interviews with supervisors and students, and research documentation that showed changes in students' behavior from passive and less confident to more active, courageous, and able to participate in learning activities in the classroom. Thus, theater performances can be an effective alternative to art-based learning in developing soft skills, especially students' confidence in the Secondary School (SMK) environment. In addition to improving artistic abilities, theater activities also provide hands-on experiences that help students build confidence in their abilities in a variety of social and academic situations.

AUTHOR'S CONTRIBUTION

The first author contributes to the preparation of research concepts, data collection through observation, interviews, and documentation, data analysis and interpretation, article manuscript preparation, and manuscript revision. The second author contributes to the preparation of research concepts, the provision of methodological direction, supervision during the research process, the validation of research results, and the review and improvement of article manuscripts. All authors have read, approved, and are responsible for the final content of the manuscript.

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